

THE Musical Times

Toccatina by W. G. Alcock

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Lochinvar. Air with variations. For S.A.T.B. (unaccompanied). Words by Scott. Music by Charles Wood.

[The Year-Book Press.]

Dr. Wood's choral ballad may be commended to well-equipped choirs in search of a picturesque work on a more extended scale than a part-song. The Variations illustrate the poem admirably, especially in the section for tenor solo, accompanied by divided altos and soprano solo, and in the dance section (*Alla gagliarda*) in which the quaint flourish at the end of each strain is very characteristic. The *Finale*, describing the elopement, is spirited and exciting.

Toccatina. By W. G. Alcock. Original Compositions for the Organ (New series), No. 28.

[Novello & Co., Ltd.]

Dr. Alcock's *Toccatina* is extracted from his recently published work, 'The Organ.' It is designed for soft stops, and is an excellent *staccato* study, as well as a bright and attractive piece of a moderate degree of difficulty.

BOOKS RECEIVED.

Petit Recueil de Chants Français. By H. Carter. Pp. 52. 4s. 6d. net. (Oxford: The Clarendon Press.)

Afro-American Folk-songs. By Henry Edward Krehbiel. Pp. xii. + 176. (G. Schirmer, New York and London.)

Correspondence.

NOTES ON FACTS AND THEORIES RELATING TO JEWISH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—If your correspondent, Dr. W. H. Grattan Flood, will re-read my article in the January number, p. 21, he will find in my referring to the 'Te Deum' I wrote, 'the so-called Ambrosian "Te Deum."' Further, as I had established one of my points by referring to Reuchlin's 'De Accentibus' (1518), it would have been superfluous to adduce the testimony of *later* writers!—Yours faithfully,

ARTHUR M. FRIEDLÄNDER.

88, Sutherland Avenue, W.
February 11, 1914.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Tradition cannot lightly be given up. The two main traditions are (1) that the 'Te Deum' was composed by St. Ambrose and St. Augustine (of Hippo), at the baptism of the latter; and (2) that it was composed by St. Hilary. Both traditions have so much to support them, that were it not for the fact that there are two, so much stress would not be laid on 'internal evidence.' Certainly if we take the 'Te Deum' as it stands as a complete whole, it could never have been composed by St. Ambrose or by St. Hilary. In its complete form it may have issued from Lerins, or it may have been compiled by St. Niceta of Remesiana.

But the composite character of the 'Te Deum' must not be overlooked. All critics are agreed that the first part is considerably older than the second. Unfortunately, there are few liturgiologists who are musicians, and fewer musicians who are liturgiologists. We must therefore study both the criticisms of liturgiologists and of musicians side by side.

The general tendency of the former was to give to the opening verses of the 'Te Deum' a Greek origin, and that of an early date—about the time of St. Ambrose and St. Hilary. Musical experts tell us that the music of the first part of the Ambrosian 'Te Deum' is distinctly older than the second; that in fact there is nothing in the first part which could not have been written at the time of St. Ambrose. Now we have further evidence of the antiquity of the music; for Mr. J. Curtis, the Greek music expert (in a note which he is kindly allowing me to publish in my book, 'The Sanctity of Church music') shows that the music is in exact accord with the Greek music of the period in which St. Ambrose lived, and even earlier. Again, returning to the criticism of the text, Milan was the meeting-place of East and West, of Greek and Latin; and most critics seem to have overlooked

the fact that St. Hilary was at Milan in the year A.D. 364. Is it not possible that this may give the solution to the difficulty, and that both traditions may be to a great extent correct? It may be that a Greek hymn, corresponding to the opening verses of the 'Te Deum,' was known at this time at Milan; that a copy of this was carried away by St. Hilary and translated into Latin—this would be sufficient to account for the word 'compositus'; again, this hymn a few years later was used by St. Ambrose at St. Augustine's baptism, St. Ambrose himself setting it to music. That alone is sufficient to account for the fact that it is given the title of 'Canticum SS. Ambrosii et Augustini.'

Both liturgiologists and musicians agree that the change as well in diction as in musical style occurs at about the same point in the 'Te Deum.' Neither tradition seems as yet to be absolutely disproved; the tendency to-day seems rather for the pendulum to swing back to the traditional authorship, which no one now would consider to refer to the hymn as a complete work.—Yours faithfully,

T. FRANCIS FORTH.

'DICTION' OR 'ELOCUTION.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—May I inquire through your columns why the word 'diction' has become so much used among musicians when elocution or articulation is meant?

Even in our principal musical examinations marks are allotted to singers for 'diction.'

According to the best authorities, diction means the *choice of words* in speaking or writing, or the 'style' in composition. With choice of words a singer has nothing to do, having only to sing the words set; but with elocution or good delivery of words—which includes good articulation, right emphasis, and expression—he has.

Why, then, not use the right definition? A teacher should not have to explain to a pupil that an Examining Board is incorrect in its definition.—Faithfully yours,

WALLIS A. WALLIS.

Ealing Academy of Music.

MUSIC IN PREPARATORY SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I trust that you will allow me the courtesy of your columns, in which to state briefly the musical curriculum at Farnborough School, Hants, as showing to what extent Preparatory Schools are endeavouring to foster musical culture.

The school consists of about fifty boys, more than half of whom learn music. No boy has less than two lessons per week, and every boy is provided with definite times for practice, which in the case of all the younger boys is supervised. There are seven pianofortes available for practice, and all lessons and a large proportion of practices take place in school hours.

There is a school choir consisting of sixteen boys and the members of the staff, and a full choral service is sung twice each Sunday. The Canticles are sung to settings by such composers as Stanford, Garrett, Stainer, and the like, and an Anthem is performed each week.

There are five choir practices each week, when, besides the learning of the service music, voice-training and sight-reading from notation are systematically taught.

Every Saturday evening the whole school joins in singing school-songs, folk-songs, and national airs.

There is a concert of some sort each term, and at the most important one in the winter term a big choral work, such as Stanford's 'The Revenge,' is performed.

I may add that a special prize is offered each term for music.

I do not contend that results are entirely satisfactory, or that there is no room for improvement; but I do feel that those who are continually decrying the cultivation of music in Preparatory Schools generally show deplorable ignorance of the high-minded and earnest work that these institutions are carrying on.

A. FAIRBAIRN BARNES.

Farnborough School, Hants.